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# INTER NOS

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### *Editorial*

The third issue of *Inter Nos*, the post-summer edition is a faculty-alumnae number, as was last year's.

Late September is pointing toward October 15th, Founders' Day and the Silver Jubilee of the opening of Mount Saint Mary's College. God has blessed the work, the joys, the worries and the struggles of these twenty-five years. The campus shows a growth from one to five buildings, plus a very popular swimming pool.

The community numbers five deaths among its members since 1931, the first year of residence, and also a considerable increase in the number constituting its faculty. The catalogue shows new departments added, year by year, through curricular development, and the annual increase in the numbers among lay student candidates for degrees shows on the expanding alumnae roster. Our charter members among lay students numbered ten; our class of 1950 records fifty-seven lay students. During the years many religious of our own and other communities have received degrees and teaching credentials from Mount St. Mary's.

A crying need at present is for a building for music and art, and additional dormitory provision. This need we cannot fill without financial aid. May God inspire some one, whom He has blessed with this world's goods, to become our benefactor. His name on the building would insure its lasting memory, as is proving the case with the Charles Willard Coe Memorial Library.

October 15, 1950 hails an event of greater importance than the founding of Mount Saint Mary's. It marks the three hundredth anniversary of

the founding of our Congregation, the date on which the first Sisters of St. Joseph received the religious habit, at Le Puy in France in 1650. The Provincial, Mother Rose Mary, plans to celebrate this event with fitting ceremonies at Saint Mary's Academy, the Provincial House.

October, the month of the Holy Rosary, is a time of grace. Let us heed the plea of Our Lady of Fatima, and by fidelity and an increase of fervor in our daily recitation of the rosary, move our Blessed Mother to obtain peace for the world. Her Divine Son will grant her request, provided we place no obstacles in the way of her asking Him.

SISTER MARY DOLOROSA

## Baccalaureate Address

*(Feast of Pentecost 1950)*

**By Rev. James O'Reilly, Ph. D.**

It is a common fact of human experience that we know more clearly by contrasts. Clouds are more easily seen upon a blue sky. Trees by a lake shore or upon a mountain slope are seen to greater advantage. The noise of the world seems louder in the quiet of a retreat. Pearls are more beautiful upon a background of dark velvet. In somewhat similar fashion, the meaning of life is more readily grasped at its turning points. We resemble the passenger on a train. As he moves away from the great city, past suburban homes and gardens, up into the mountains, through rockwalled canyons, out onto the burning desert, across the prairies, he is lulled into a day dream. But the slowing down of the train and the screech of brakes as it pulls into a great terminal, bring him back to a realization of the place towards which he is heading. In such ways does life slip by unnoticed, and then, suddenly, we have arrived at a turning-point.

Today is a turning-point in your lives. A chapter in life is closing, a finger reaches out to the top of a page, a new chapter opens. It is one of those rare moments when we may more profitably inquire again as to the meaning of life. It is a brief spell such as the mariners of old looked for, a time to sight the distant stars through clouds, box the compass and set the course anew.

Looking back from this vantage point at the years so swiftly sped, is there not a truth which now stands out more clearly than before,—that life's purpose is to purify, not to gratify us, and that the self-love of fallen human nature shrinks from and struggles desperately against this humiliation.

Life is not a theatre where we are called upon to play a brilliant part with a view to gaining the applause of the audience, nor an arena in which to achieve a success to be greeted by the

acclamations of the onlookers, but a process by which our souls are to be made strong with the strength of supernatural life. Existence is not a toy that we can use or abuse at our caprice, but a mill of God in which everything in our souls that proves an obstacle to the supernatural life is ground to a dust. Life is not a cosy fireside by which to sit and warm ourselves, but a furnace into which we are to be plunged in order to be refined as silver or annealed as steel. And the characteristic mode by which this strengthening, grinding, purifying takes place is that of ill-success and failure to realize our ideal in things, and disappointment, and contradiction, and struggle. Life is not meant to gratify but to purify us. Yet, because this cannot be accomplished without pain and bitterness, our nature shrinks from it. It struggles desperately against this humiliation, it seeks every avenue of escape, and will do anything to throw up a shelter for its self-love.

Look back over the years now ending, and see if it is not so. The unattractive fellow-student, the difficult subject, the discipline and restraint of school life, the necessity of hard work,—were not all these so many God-given opportunities to suppress egoism, to learn unselfishness, to practice industry, patience, perseverance, to face difficulty and failure? And yet, how often has our weak human nature asserted itself, seeking privilege and exemption and escape, aiming at popularity or quick success, forgetting the importance of the present moment in daydreams upon the future, chafing against restraint. And in so doing, have we not in as many ways departed from the wisdom of Christ who did not use His life, His talents, His energies, to minister to His own satisfaction or to gratify His egoism, but rather, did each day the right thing, because it was the right thing to do, and never shirked life's responsibility through fear of the humiliation of failure.

We see now more clearly that life is meant not to gratify but to purify us, but equally well we realize our shrinking from this fact, our practical refusal to recognize it, our many attempts to live as if it were not so.

Is this, then, a cause for despondency and gloom? Certainly not. On the contrary, it is even a cause for rejoicing, more especially on this feast of Pentecost. For nothing can more quickly bring into our souls the wisdom, understanding, and fortitude of the Holy Spirit than the intimate conviction, born of experience, of our own inward poverty. It is this realization of our awful weakness that will add fervor to our prayers, and be a guarantee of future glory. The first condition of success in the things of the spirit, the biggest step towards happiness in this life, and the most fundamental of the virtues is humility, the frank admission that we are fallen and do need the grace of God.

If today, at this turning point of your lives, as a new chapter opens, you can deepen the knowledge of your littleness before

God, then, we who see you go can give fervent thanks, and pray confidently in the words of the beautiful hymn of today's Mass:

*Give them virtue's sure reward,  
Give them thy salvation, Lord,  
Give them joys that never end.*

*Amen. Alleluia.*

## Liturgy and Poetry

By Sister M. Celestine

The exponents of the liturgical revival generally write of the use of the missal as a better means of assisting at Mass, of better preparation and thanksgiving for Holy Communion. They praise the wealth of poetic beauty which the liturgy contains and we are all familiar with the treasure of hymns which age after age has contributed, from the Ambrosian hymns to the *Veni Sancte Spiritus* of a king of France, the *Pange Lingua* of Thomas Aquinas, the *Dies Irae* and the *Stabat Mater* of two Franciscan monks. An Anglican writer Dean Church, in an "Essay on Dante" wrote, "The Church has a poetry of its own besides the poetry of literature; it has the poetry of devotion. This poetry converges and is gathered up in the *Commedia*—it imparts to the poem its form and development, her own solemnity, her awe, her calm, her serenity and joy; it follows her sacred seasons and hours; repeats her appointed words of benediction; molds itself on her belief, her expectations and forecastings." Such a tribute to the influence of Catholic worship on one of the world's greatest poets is sufficient example to give; but another well known, but often forgotten fact is, that, the Miracle Plays in which the Bible stories were acted continued until within the life time of Shakespeare, so in a vital way the story of the Elizabethan Drama links on to and overlaps the story of the Miracle Plays. The relation between the Miracle Play and the liturgy was so close that it may be said it was an extension of the liturgy and since the English drama had its source in these plays we find it also linked at its source to the liturgy.

By liturgical poetry is not meant only the poetry which is a part of the liturgy but poetry which is the result of the writer's meditation on the liturgical texts. Francis Thompson, in particular, found inspiration in the liturgy. His introduction to "Orient Ode" is a striking example:

*"Lo, in the sanctuaried East  
Day, a dedicated priest  
In all his robes pontifical exprest  
Lifteth slowly, lifteth sweetly  
From out its Orient tabernacle drawn  
Yon orb'd sacrament confest"*



Sister M. Dolorosa, to whose untiring efforts Inter-Nos owes its existence has contributed a beautiful piece of liturgical verse in her Eucharistic Hymn which has become a part of our community's musical tradition:

*"O Word Who art before the Eternal hills  
O Splendor of the Father's glory dread  
O Lamb of God Who bearest all our ills  
We worship Thee, Our God, the Living Bread."*

Sister Marie de Lourdes, head of the College English Department, in her "Allegory of the Christ Knight in English Literature" gives outstanding examples of religious poetry, but I think the most exquisite are found in the chapter on "The Christmas Hymn and Carol." I think her own delightful "Saint Ann's Lullaby," now published by Fischer and Son can well be compared with the poetic gems found in that chapter:

*"Lullaby now close your eyes  
Little Rose of Paradise  
In the curve of Mother's arms  
Wide-eyed cherubs feel your charms."*

Nature is a subject particularly adaptable to liturgical poetry and I would like to close my reflections with a quotation from a poem by Margaret O'Connell Knoell published in our College Anthology, "When the Day Dawns":

*"California  
you are a church . . .  
The hill-sides are  
your altars banked with flowers . . .  
Chaliced Poppies flattered  
By the lighted tapers of the Yucca."*

## Philosophy of History: Ancient and Medieval

By Sister Agnes Bernard

There is no historian but possesses a perspective; a standard by which he judges the events of the past in relation to man. He may, it is true, lose sight of the whole in his enthusiasm for depicting some incident in which he is vitally interested, however, he could scarcely be characterized as "an historian" if he is oblivious of the series of circumstances which occasioned it or of its relation to subsequent events. For example, the story of the establishment of the Pueblo of Los Angeles in 1781 is not an isolated fact, but is one of a series of events consequent upon the advance of the Spanish into Alta California in 1769. And this, too, is dependent upon the whole motivating factors in the Spanish colonial effort. For, whether it is acknowledged or not, here is continuity in history, a ceaseless flow, as it were, of cause and effect without which there is no complete story of man's achievement.

It is customary today in criminal procedure to catalogue the thumb prints of any one arrested for a crime so that he may be identified; for, it is said the thumb print of no two individuals is identical. An historian, too, may be classified—not by finger prints, but by the perspective or philosophy whence he judges the history of man in his multiple relations. And a philosophy which fails to take into consideration man's nature and end is definitely defective.

The progress of historical writing particularly that which linked incidents and actions with the notion of human nature and human destiny was slow. Herodotus, who wrote the first history, could not rid himself of the epic idea in which he extolled the achievements of the Greeks. He was a master of style and an indefatigable investigator, but he lacked critical insight. To his mind, history was a drama arranged by the gods and worked out according to the laws determined by them. This philosophy, fatalistic in character, preclude anything like free will in man. Thucydides, who is credited with writing the first scientific history, avoided many of the shortcomings of Herodotus. He brought to his task qualities of mind and judgment which give his work charm and importance. He was objective in his investigation of evidence and in his portrayal of causes, but he was guilty of didacticism and his work reeks with the idea that practical results are the best criteria whereby to judge man's efforts.

Polybius, a Greek, who lived in Rome and wrote of Roman affairs, used purely natural reasons to explain the events which he described. And while his history is far more comprehensive in scope than any of his predecessors, he fell into the prevailing tendency of being didactic and pragmatic. He had no successors



among the Greeks and, although his conception of universality is unique in an historian of his era, it was the result of observation rather than of reflection; hence, he developed no new lines of historical speculation.

Roman historians were too much concerned with a spirit of patriotism to be capable of viewing events impartially and objectively. As a rule the historian turned moralist and propagandist. Livy busied himself, not so much with facts as with effects; while the writings of Tacitus are, more or less, moral treatises or patriotic appeals in favor of the Rome that had been. With Tacitus, Roman historical writing properly so called, ends. Suetonius and his successors down to the Augustan age compiled interesting collections of anecdotes, neither the form of which nor the critical acumen, nor the plan and scope of their work, place them on a par with the earlier writers.

The historians of the Augustan age interested themselves with the evidence of Roman power and influence, but were impervious to the political and philosophical lessons which could be deduced therefrom.

But the real reason why the Greek and Roman historians failed to grasp or adequately portray the scope and purpose of history, was because they had no clear conception of the unity of the human race and no broad philosophical grasp of the reasons for progress and of the continuity of human events. Facts and their relationships are the working materials of the historians and these are based on principles which underlie human society. The people of antiquity never freed themselves intellectually from a narrow spirit of nationalism. They could not absorb the idea of the solidarity of the human race and the dignity of the human person. For them the state was the ideal of society. They seemed to have no consciousness of a broader perspective expressed by the term humanity. Because of these intellectual limitations, and because of their incapacity to see the varying phenomena of human experience the results of manifold far-reaching causes, they never developed either a genetic concept of history or a real philosophy of history.

The new ideas of human relations stressed in the Christian religion gave to history for the first time a genetic character. Christianity taught that distinction of race and nationality could not wipe out the bonds of a common nature and it based its great social synthesis in a common fate because of sin through the fall of Adam, of a common destiny through salvation in Christ and of a final judgment of all men before an eternal tribunal. This perspective enriched history, for it alone can give an adequate explanation for the ills to which man, created for happiness, has fallen heir.

Although the historical impetus in Christianity found expression from the days of the great Teacher, Christ, it was some time before any adequate exemplification could be found among writers. To Eusebius of Caesaria, who lived in the time of Constantine, belongs the honor of applying for the first time the new principles; and to Saint Augustine belongs that of formulating the first Philosophy of History.

Eusebius stood as it were, on the frontier line of two ages—the pagans represented by Greece and Rome and the Christian represented by the Middle ages. His very position forced him to compare them and to discuss their mutual relations. The attacks made against the Christian religion by Porphyry and others forced his work to assume an apologetic character, but he was never blinded to the essential duty of an historian—impartiality.

His *History of the Church* is the work by which he is best known. And despite the shortcomings of the volume there runs through it the idea of the unity of humanity and of a conviction, that under the spirit of the Gospel a society could be established as broad as humanity itself. Throughout all his writings is his fundamental thesis; viz., Christ is the center of world History. He had many imitators, Socrates, Sozamen, and Theodoret continued the history of the Church from where he left off.

However, the successful application of the principles of Christianity to the subject of history by Eusebius, did not protect the followers of Christ from fresh reproaches less than a century later when the city of Rome was captured by the Visigoths in 410 A.D. It is impossible to imagine the impact of this catastrophe upon the minds of the Empire's citizens at the time. That the Eternal City was at the mercy of barbarians was inconceivable and instead of analyzing and placing the causes of her fall in the corruption of her political, social, and economic life, the pagan Roman attributed it to the turning aside from the worship of the pagan deities in favor of Christianity. As the significance of the event penetrated more deeply into the mind of Saint Augustine, he saw new meaning in human history and in his great work *De Civitate Dei*, a masterpiece composed over a period of thirteen years, he elaborated the first Christian philosophy of history.

There are twenty-two books in this work. The first five refute the charge that polytheism is essential to worldly prosperity. The next five books challenge those who maintain that such calamities have always accompanied and will always accompany the human race, recurring in forms more or less disastrous; at the same time they agreed that the worship of the gods is advantageous for the life to come. He shows that the arguments used are as groundless as they are antagonistic to the tenets of Christianity. Moreover, Saint Augustine did not content himself with demolish-

ing the false philosophy of the pagans, for in the next twelve books he introduces at the outset the concept of the City of God with which the earthly city may be contrasted.

In these books with a wealth of detail and a world of dialectic Saint Augustine depicts the course of human history beginning with the rebellion of the Angels in Paradise and the fall of man, and foretells its future course until the end of time.

The Civitas Terrena was established because of man's first disobedience. And, since all men are descended from the same parents, all share in the consequences of that sin. The history of man, he says, has two great epochs; the time of preparation before Christ, and the time of triumph afterwards. All the great states of antiquity were under the dominion of Satan and passed away; but in the appointed time Christ came to establish the Kingdom of God represented by the Church. The triumph of the City of God is the purpose of human existence. And this long drama would end at the last judgment; when those of the City of God would be rewarded with eternal happiness.

In this treatise nothing pertaining to human welfare was left out. For the first time was given a comprehensive and systematic scheme, bounded only by creation and the Last Judgment, which set forth not only the progress of events, but the underlying causes from which they flowed and by which they were directed.

The Philosophy exposed by Saint Augustine was present in later medieval historical writing such as in those of Otto of Freisenigen and Adam of Bremen. Comparison of the medieval historian with the ancient historian will show that, while the latter excelled on the side of presentation the former never lost his grasp of fundamental principles regarding the unity, the progress and ultimate betterment of the race as being consonant with the Divine Plan which saved man from the results of his own folly and guided him to a higher destiny without impairing the freedom of his will.

## CINQUAINS

By Sister Marie de Lourdes

*Listen—*

*It rains, and yet*

*The sun shines through the clouds.*

*Did Mary smile at Christ beneath*

*The Cross?*

## Shakespearean Tragedies in the Light of Catholic Ethics

By Sister Davida Joseph

The three hundred-year-old question of Shakespeare's Catholicity is still a debated one and one which will always remain in the realm of the speculative. However, Edgar I. Fripp's and Clara Longworth Chamgrun's testaments of the Catholicity of both his family stocks have made the question lean toward the affirmative. Shakespeare's father, John Shakespeare, was fined for not attending Protestant services. Four near relatives of Shakespeare on his mother's side were executed at Tyburn for their devotion to the Catholic faith. His maternal uncle, Edward Arden, was put to death for "housing a seminary priest", Hugh Hall. Shakespeare's grand-aunt Isabel, previous to the suppression of the monasteries, had been mother superior of a convent at Wroxall. Then, the remark of the Anglican Archdeacon Davies of Sapperton that Shakespeare "dyed a papist" has caused age-long controversies.

Hon. G. W. E. Russel declares, "Shakespeare is Catholic as the sea is salt". Matthew Arnold said the very word "Catholicism" suggested to the mind, "the pell-mell of all the men and women of Shakespeare's plays".

Belloc writes, "To a man acquainted with the Catholic Church and the society it produces, nothing is clearer than that the plays of Shakespeare were written by a man plainly Catholic in habit of mind and for audiences in the same Catholic moods."

Whether Shakespeare was a Catholic or not will be of little consequence in this paper since I hope to show how his tragedies are essentially Catholic in mind, in art, and in philosophy, regardless of his practical Catholicity. Shakespeare's drama is the culmination of Catholic Medieval culture in dramatic art, and the flowering of Christian tradition in the bloom of Christian drama. Aodh de Blacam remarks that recognition of Shakespeare's Catholicity is late because nine-tenths of the past critics have been Englishmen of Protestant tradition.

Shakespeare's drama is a fusion in poetic art of the types which were its forerunner—it reveals the divine way of dealing with men as shown in the Mystery Play; the moral germ in the individual as shown in the Morality Play, and the incorporate life as revealed in the Interlude. These types are brought together in a drama which is not strictly religious, not strictly moral, not strictly sensuous, yet it has all three qualities.

The Tragedies of Shakespeare even more than the Comedies or



Histories give evidence of the dominant Christian principles of reconciliation, of the World-drama wherein free man works out his destiny under the Hand of a Provident God. In the three great Tragedies, *Hamlet*, *King Lear*, and *Macbeth*, I shall attempt to show how each is built around and specifically confirms the morality of Catholic Ethics. Snider remarks that the allsurpassing greatness of Shakespeare lies in his comprehension of the ethical order of the world. "People feel that his is the greatest name in all literature—perhaps in all history. But this is not enough; we must know what is the special form of his greatness. And so the question arises: Wherein is Shakespeare the greatest of authors? We cannot say in the perfection of form, for herein others, perhaps, surpass him; nor in the mastery of language, for this gets to be a knack which may be learned, and moreover, means little by itself; nor in the beauty of his images, for they are often confused, incongruous, and far-fetched; not even in characterization; nor in the management of an action, in the strict sense of the term. Great as his excellence in these things, it has been attained, sometimes at least, by far inferior writers. There can be no doubt of the truth of the statement that the unique and all-surpassing greatness of Shakespeare lies in his comprehension of the ethical order of the world". His works give the most perfect and concrete presentation of realized rationality, and since men see in him their highest selves, they must take him as their greatest exponent.

A few words here about the characteristics of the Tragedies which concern them all. The Tragic in Art, according to the ordinary conception, is that which portrays an unhappy ending. This is a necessary element but there must be something within the individual which brings him to destruction; his death must spring from his deed. The essential tragedy lies rather in the person than in the event or final inevitable destruction. Thus the tragedy lies in *Macbeth*'s "vaulting ambition"; in *Lear*'s fatal folly, and in *Othello*'s mad jealousy. The question arising from a tragedy is a natural one. Why should an audience want to be subjected to a losing struggle or desire to witness an inevitable failure? In the Shakespearean drama we have the true medicine of Aristotle's definition of tragedy, it "purifies the passions by pity and fear." A tragedy is an experiment in which we enjoy and profit by the vicarious sorrow of our "hero," and the tragedies of Shakespeare are pre-eminently the story of one hero and one of high degree, so that his fate affects the welfare of a whole nation or empire.

The Shakespearean Tragedy is ethical because man is represented as a figure that is controlled by his own intelligence and not by external powers as the Naturalist would have us believe. Heredity and environment are not the determining factors in the destiny of man. In fact, it is around the free will of man that the tragedy is



built. Tragedy presupposes the problem of evil. Man is placed in a world of conflicting values. The higher and lower appetites of man are thrown into discord and here the soul-struggle begins. Ethical principles are in question and this is the element of the Shakespearean Tragedy that gives interest, life, and dramatic quality to the dramas. It is precisely in his treatment of these basic principles, in the observance of the hierarchy of ethical values, that Shakespeare becomes eminent in his exposition of Catholic ethics. The tragedy of the appetites never gains ascendancy over the tragedy of the soul. Shakespeare says:

*"Appetite, an universal wolf,  
So doubly seconded with will and power,  
Must make perforce an universal prey,  
And last eat up itself."*

"The great play is the struggle of affection; of doubt; of suspicion; it is the mental agony caused by the sin, not the mere appetite that is exhibited." Passion for its own sake divorced from its end is neither ethics nor good art. Passion should strengthen the forces of life, not depress nor enfeeble them. "The total effect of a work upon the emotions should be healthy and strengthening. Shakespeare's most terrible tragedies brace and hearten our spirits. . . . Their close is often pitiful, sometimes supremely and solemnly tragic; yet we shut the book with a feeling of the beauty and value of great virtues."

The Shakespearean principle of solution has one fundamental aim—that the deed return upon the doer. Man has that which he has done brought home to him in the end, or the action, devious and subtle, sweeps back and includes himself. Eternal Divine justice is revealed powerfully through the solution. This does not mean that the good are always rewarded according to their virtue, nor the bad punished according to their deserts. Even Providence does not do that in this life. Virtue is not always crowned with visible success, nor crime with apparent defeat. The good are often cast down, and the evil often lifted up. However, villainy never remains victorious and prosperous at the last. But the inward conscience of truth and right gains the immediate approval of God's justice whether the individual gains the smile of Fortune or not, since he acts for the sole purpose of adhering to the laws of goodness. And such characters have their "exceeding great reward" in the very virtue that draws suffering and death upon them. In this there is a finality about the Shakespearean Tragedies which comes of set principles of good and evil, of God's mercy and justice. "The world is full of beginnings that are to be finished elsewhere," and since Shakespeare has no misgivings about the existence of the "elsewhere", there is a tide of supernatural strength in the finish of his drama.

## HAMLET

In *Hamlet* more than in any other of Shakespeare's dramas, the play is dominated by what Classic Tragedy would call Fate, but which Christian language calls Providence. "The poet", says Ger-  
vinus, "has in *Hamlet* given prominence to the good Catholic Christianity of acting personages." Adams subscribes to the same view when he says, "The play, we should remember, is distinctly Roman Catholic in its setting."

Hamlet himself has caused more perplexity and discussion than any other character in the whole range of art. The charm of his mind and person amounts to an almost universal fascination. He is a character into which almost every critic has read his own philosophy. At times he becomes the delight of the psychoanalyst, at another times of naturalist, again of the mystic. Hudson makes a sage remark when he says, "I have learned by experience, that one seems to understand him better after a little study than after a great deal; and that the less one sees into him, the more apt one is to think he sees through him; in which respect he is indeed like Nature herself."

Shakespeare's treatment of the incidents connected with the ghost is purely Catholic. Retribution for sin in the flames of Purgatory is evident in the passage:

*"I am thy father's spirit,  
Doomed for a certain term to walk the night,  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purged away."*

After a description of the crime, the ghost complains not so much of the murder, as of the fact of his being cut off unprepared and without the last sacraments:

*"Thus was I, sleeping, by a brother's hand  
Of life, of crown, of queen, at once dispatched  
Cut off even in the blossoms of my sins,  
Unhousel'd, disappointed, unanel'd;  
No reckoning made, but sent to my account  
With all my imperfections on my head.  
O, horrible! O, horrible! most horrible!"*

"Unhousel'd means, as Professor Tucker remarks, without having received the Eucharist, "husel" being the Anglo-Saxon equivalent for the Eucharist; "disappointed" refers to the fact that the king died unprepared with "no reckoning made", that is, unconfessed, and sent to his account with all his imperfections on his head, unabsoved. "Unanel'd" means unoiued or unanointed, that is, without the sacrament of Extreme Unction.

The ghost of the king did not return to earth to incite a personal revenge. Rather its purpose was the vindication of violated right and justice. That there is nothing personal is seen in the fact that he warns Hamlet not to taint his mind and not "to contrive against his mother aught." It is as a king and patriot that the ghost comes, to save his people from an adulterous usurper who has gained the throne by a "foul and unnatural murder."

Shakespeare's treatment of the marriage of Claudius and Gertrude is in full agreement with Catholic teaching on the sacrament of Matrimony. There are several obstacles in the way of the royal marriage. Claudius attempts marriage with his brother's wife; he seduces the Queen, promising to marry her on the death of her husband and he murders his brother to gain the crown. In the eyes of the Church these impediments are sufficient to render the marriage null and void. And so the ghost is merely stating the teaching of the church when he says:

*"Let not the royal bed of Denmark be  
A couch for luxury and damned incest."*

It is quite clear from the text that the incestuous nature of the marriage is uppermost in Hamlet's mind. He refers to the "most wicked speed" that posts "with such dexterity to incestuous sheets." And in the scene with the Queen, we see that he is far more concerned about the stain on his mother's soul, than about the loss of his father. He urges her to confess herself to heaven, "repent what's past," and "avoid what is to come." In reference to this admonition to Hamlet, Guilfoyle makes the following comment, "Those who say Shakespeare is not a Catholic will be surprised to know that he can teach them how to go to confession." When the Queen pretends not to understand, he replies:

*"Such an act  
That blurs the grace and blush of modesty,  
Calls virtue hypocrite; takes off the rose  
From the fair forehead of an innocent love,  
And sets a blister there; makes marriage-vows  
As false as dicers' oaths."*

It clearly reveals Shakespeare's hero's belief in the indissolubility of the marriage tie as taught by the Church.

Wicked as Kind Claudius was, he expresses often the consciousness of sin and the mercy of God:

*"O, my offense is rank, it smells to heaven;  
It hath the primal eldest curse upon't,  
A brother's murder."*

He is mindful of the mery of God:

*"What if this cursed hand  
Were thicker than itself with brother's blood  
Is there not rain enough in the sweet heavens  
To wash it white as snow? Whereto serves mercy  
But to confront the visage of offense?"*

Sorrow for the past necessitates a removal of the occasion of sin. King Claudius expressed this conviction in his prayer:

*"Forgive me my foul murder?  
That cannot be; since I am still possess'd  
Of those effects for which I did the murder,  
My crown, mine own ambition, and my queen,  
May one be pardoned and retain the offense?"*

Though Claudius is theoretically a Catholic, he lives practically as a pagan. It is precisely because his conduct is out of harmony with the principles of his faith that he lives the life of a criminal.

Countless critics complain because Hamlet did not rush in at once and kill Claudius out of personal revenge. They forget that Hamlet was a Christian prince, whose acts were in harmony with the teachings of the Church. Hamlet's religion has taught him that a purgatorial spirit cannot incite to crime. The ghost has commanded him to do three things: to avenge a foul murder; not to taint his mind in carrying out this command; and not to injure his mother in any way. Accordingly, he must protect his mother's reputation, and he must check the passionate desire of his lower nature to murder Claudius, until with "clean hands and a pure heart" he can execute a just vengeance. As the rightful heir to the throne of Denmark he must act, not in a personal and vindictive manner, but as an instrument of justice vindicating the violated rights of the family, religion, and of the state.

According to the laws of expediency it would be Hamlet's imperative duty to revenge his father's murder. In the light of Catholic ethics he must act in accordance with reason and he must be an instrument of justice rather than a victim of his baser desire for personal revenge. Hamlet must be admired for his extraordinary self-control, not criticized for "sickly thought and further delay."

Hudson sums up Hamlet: "Most assuredly, therefore, the deed which the critics in question so loudly call for, is the very thing of all others which Hamlet ought not to do, which he must not do; which, moreover, he cannot do, for the simple reason that he is armed with such manifold strength; because he is strong in reason, in judgment, in right feeling, in conscience, in circumspection, in prudence, in self-control, as well as in hand, in courage, in passion, in filial reverence, and in a just abhorrence of the King's guilt . . .



if Hamlet has any one attribute in larger measure than another, it is that very power which these critics accuse him of lacking."

#### KING LEAR

In *King Lear* there is a feeling which haunts us as if we are something universal—a conflict not so much of particular persons as of the powers of good and evil in the world. The treatment of the characters confirms this feeling. There are two distinct groups which are violently contrasted: Cordelia, Kent, Edgar, and the Fool on one side, Goneril, Regan, Edmund, Cornwall, Oswald on the other. In each group there is a quality common to all. On one side there is true unselfish love that is not chilled nor diminished by the most unnatural cruelty or injury. On the other, there is a selfishness that seems incapable of being softened by pity, remorse, or the loyalty of filial bonds. The radical differences of the two groups are emphasized in broad strokes and Shakespeare would seem to bring the two forces of Love and Hate into terrible conflict. These characters arouse in us emotions of unusual strength and arouse speculation and wonder in our intellects. In *King Lear* Shakespeare tends to depart from the concrete and indulge in symbols, allegories, and personifications. Good and evil are in open war and at the close of the tragedy Shakespeare employs the instrument of retributive justice, hereby revealing the fact that good must triumph over evil. Critics are in controversy, however, over the justice of the tragic ending of *King Lear*. Brandes says, "Nowhere else has Shakespeare so deliberately shunned the customary and conventional issue of the struggle—the triumph of good."

Shakespeare has succeeded in making Cordelia a personification of all that is perfect and beautiful in womanhood and withal making her a character that lives in the most vital sense. She shines amid moral and physical wretchedness. "I know nothing with which to compare Cordelia, nothing by which to illustrate her character. An impersonation of the holiness of womanhood, herself alone is her own parallel." Schlegel remarks, "Of Cordelia's heavenly beauty of soul I dare not speak." Tucker makes this comment about Cordelia when her father said, "You have some cause, they have none." The exquisite charm of Cordelia's character lies in the two words with which she answers him: 'No cause, no cause'. For this we are ready to worship her. The faithful child who has been cast off by her father because she could not flatter him, has forgotten everything. Cordelia is indeed the personification of filial love.

To sum up the Christian point of view strikingly revealed in *King Lear* the keen and comprehensive mind of Hudson makes this all-embracing statement: "The Poet's conceptions of virtue and goodness, as worked out in this drama, are thoroughly of the



Christian type-steeped indeed in the efficacy of the Christian Ideal. The old Roman conception of human goodness, as is well known, placed it in courage, patriotism, honesty, and justice,—very high and noble indeed; whereas the proper constituents of the Christian Ideal are, besides these, and higher than these, mercy, philanthropy, self-sacrifice, forgiveness of injuries, and love for enemies. It is in this sense that Shakespeare gives us the best expressions of the Christian Ideal that are to be met with in poetry and art. I am really unable to say which divines may have interpreted more truly or more inspiringly the moral sense, the *ethos* of our religion."

#### MACBETH

The play in its whole sweep reveals a grand cycle in the ethical order of the world. The drama will show a man, meted, condemned, and executed by his own standards. As he put down rebellion, so he a rebel, will be put down, by the law of his own deed. What he measured out to others in strict justice, is in strict justice measured out to him with Providence holding the scales. The deed returns upon the doer and destroys him in its cycle.

The supernatural element, as in *Hamlet*, plays a large part in the unfolding and atmosphere of the drama, which is predominantly one of "blackness". The first scene opens on the Heath amidst thunder and darkness. The Weird Sisters, not so much a type of the old witches of superstition, as embodiments of the supernatural world incarnate with evil. Snider says they are simply representations of inner temptation; Hudson says they are symbols of external temptations which however coalesce with the evil within Macbeth to ignite the bloody pageantry of crime. They do not create the evil heart, they only untie the hands. It is evident from the text that the murder of Duncan had been in Macbeth's mind before their meeting with him, and that he had discussed the matter with Lady Macbeth. So the Weird Sisters put nothing into his mind, they simply drew out what was already there. It is interesting to note the reaction of Banquo to the Weird Sisters in comparison with that of Macbeth. Banquo resists temptation in a Christian manner and even prays that he may be delivered from the thoughts that haunt him. He resists the temptation and his virtue instead of being staggered by them, is rendered more circumspective and firm. Macbeth's imagination is set on fire by the words of the evil witches. He broods over the prophecy, he examines its probability; in a word he falls into temptation after deliberate consideration.

Macbeth's conscience is never strong enough to smite him with remorse. "A lofty soul, ruined by an unnatural wife, and a supernatural temptation." The power of evil in the form of "vaulting ambition" and consuming selfishness works an unhappy change

in the personal bravery and valour of Macbeth. His natural fearlessness degenerates into the unthinking courage of the animal whose instinct is to fight. Sin brings out the animal in man. At the fiendish butchery of Lady Macduff and her children our sympathies are entirely alienated from him. What a sad spectacle of depravity when evil reduces the moral constitution of man! We are led to cry out against the terrible waste of the nobility of a man such as Macbeth. What a waste of intellect, of passion, of poetic imagination!

Macbeth is never under any illusion as to the eternal punishment which he is carving for himself. His conscience is overpowered by his violent imagination, but his soul never ceases to call out and clamour in his ears that he is murdering his peace and casting away his "eternal jewel". He makes a pitiful cry when the purposed murder of Banquo's son, Fleance, has failed in which he laments that though he has risked all in this life and in the life to come for the throne, Banquo's seed and not his will bear the crown of Scotland. The overpowering suffocation of the fruitlessness of sin is to me one of the most significant and powerful moments of the drama.

On the last day of Macbeth's life when he is told about Lady Macbeth's death he murmurs:

*"Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death."*

## The Congregation of the Sisters of St. Joseph of Carondelet

By Sister M. Dolorosa

*(Continued)*

For the moment following Mother St. John's announcement of her interview with Bishop Rosati, there was a stunned silence,—to America with the stormy Atlantic between that vast country and France—to America, with Indians behind every tree in the dark uncleared forests. Then Mother spoke again, reassuringly. No one would be asked to go; anyone might volunteer. The wheat was white for the harvest. The Catholic families must be preserved for the faith, the Indians must be taught about God and Heaven. There were far too few missionary priests to reach all those neglected people scattered over widely separated areas. St. Louis was an important diocese and its Bishop had sacrificed much, had suffered much in his zeal for his people.

When Mother finally asked for volunteers, she made it clear that the sisters could take time to pray and to consider the sacrifice, before making their choice. At once came voices from all around the circle. There were many more volunteers than could be chosen, but a stab of pain went through the superior's heart when in the forefront she saw her two nieces, Sister Febronia and Sister Delphine Fontbonne, daughters of her brother Claude.

Stifling the pressure of affection for her own, she accepted this new trial and admitted these two young sisters as part of the group of six which would form the little foreign missionary band. The other four were Sister Marguerite Felicite Boute, Sister Febronia Chapellon, Sister Saint Protais Deboille and Sister Philomene Velaine.

Sister Marguerite was given the name Felicite, as a compliment to the patron of this expedition, the Countess de la Rochejaquelin whose maiden name was Felicite de Duras. The American annals consistently call this sister, Felicite.

Bishop Rosati had also requested that sisters be sent to care for the instruction of deaf mutes. As this work had not yet been revived by Mother St. John's Community at Lyons, two Sisters were designated for study of the sign language, with Sisters of Saint Charles as their instructors. This community at Saint Etienne, was the only one in the diocese of Lyons which was working with the deaf at this time.

Sister Celestine Pommerel and a postulant, Mlle. Julie Fournier were the two selected, and they began immediate preparations for their work.

Sister Felicite, the eldest of the first group was thirty-one years old. Sister Saint Protais was the youngest—twenty-one years of age and not yet professed. Anne Velaine, a postulant, was among the accepted volunteers and she was given the habit on the day before they left Lyons, January 3rd 1836. She received the name of Sister Philomene.

With feelings of sorrow yet relief Mother Saint John learned that her brother's only son Rev. Jacques Fontbonne had volunteered for the foreign missions and had been chosen for Bishop Rosati's diocese, where he would work for God's glory in the same field as his two sisters. Monsieur Claude Fontbonne and his good wife had indeed given to God their all.

By date of Jan. 1, 1836, a letter went to Bishop Rosati from Archbishop Gaston de Pins, in which he recommends the new missionaries to Bishop Rosati saying "They will be excellent catechists, good infirmarians for the sick, perfect sacristans and zealous instructors; and their services cannot but promote powerfully the work of God in your diocese."

Mother Saint John and the six sisters assisted at Mass on the last morning together, in the Church of Our Lady of Fourvieres, a site famous through the years, as one chosen by our Lady for one of her apparitions. After receiving Holy Communion they breakfasted together. The superior of this house by a ruse to save Mother Saint John the strain of farewells, arranged that a visiting priest should call her to the parlor. During her short absence, the travellers stole from the house and took the stage for Paris. A few days in Paris as guests of the Sisters of Charity, broke their trip to Havre where they were to embark for their journey to the new World. As their vessel "The Heidelberg", was not to sail for eight days, Madame Dodard opened to them the hospitality of her comfortable home, and did much to relieve the loneliness which came over the group in this period of enforced relaxation, after the distraction of their preparation for the journey. One of the young theologians chosen to accompany Father Fontbonne joined the party at La Havre, M. John Escoffier, a student from the Major Seminary of Lyons.

The sisters of St. Joseph will always remember with gratitude and veneration the one who made possible their establishment in America—a noble woman in name and in truth, the Countess de la Rochjaquelin. Married for a brief span to the Prince of Talmont, a Vendean, she became a widow at the age of seventeen, inheriting her husband's estates and his love for La Vendee, a name synonymous with piety, loyalty to the Church and devotion to the best interests of France. An heiress in her own right on the death of her mother the Duchess de Duras, she devoted her wealth to charity and the work of education in her native Touraine, and in La Vendee. By securing sisters from Lyons for the direction of these schools, the Countess came into close contact with Mother St. John, from



which resulted a deep friendship, based on mutual admiration of character, good works and accomplishments in the labor for souls.

The Princess of Talmont contracted a second marriage with Auguste Count de la Rochejaquelin, another noble Vendean, whose devotion to the Church, to the poor and to Catholic education, guaranteed a happy union with a wife whose interests were wholly in accord with his own.

His two older brothers, Louis and Henri, distinguished themselves as heroic defenders of the principles held by gallant little Vendee and both gave their lives fighting for those principles.

The Countess, a generous sponsor of the foreign missions offered to bear the expense of establishing a community of Sisters of St. Joseph in the diocese of St. Louis. Having suffered much during those troubled revolutionary times, she had made a promise to God, for His protection "in an extraordinary manner in all the difficulties and anxieties to which she had been exposed." Her offer to Bishop Rosati was in fulfillment of the promise.

During the remainder of her life her interest in her American foundation never cooled. Generous provision of all things needed, marked the setting out of the missionary band, letters followed its arrival, and through the difficult early years, the gifts of the generous and holy woman were a God send in times of pressing need.

From Havre to New Orleans the port of debarkation was a long and monotonous journey of forty-nine days in a sailing vessel. Only two of the sisters were destined to return to France. They made friends with their fellow passengers and received most kind and courteous treatment from the captain of "The Heidelberg." M. John Escoffier fell dangerously ill, and the attentive skillful care of the sisters undoubtedly saved his life, just when he seemed at the point of death. When nearing the Gulf of Mexico the lives of all were threatened by a violent storm which seemed to be driving their ship toward the reefs of that dangerous coast. God's Hand was protecting them, and they reached harbor in safety. Mother Febronia promised as thanksgiving to add to the evening community prayers the Ave Maris Stella, a hymn so salutary for the protection of travellers. Having found safety herself she asked the same favour for all "travellers on land or sea."

The pastor of the Cathedral in New Orleans, Father Moui, met them at the dock and took them to the Ursuline Convent, where the Sisters spared nothing for their comfort after the long journey.

Then next day they were gladdened by a visit from Bishop Rosati and Bishop Blanc, lately consecrated for the diocese of New Orleans. Bishop Rosati told them of the heroic sacrifices of Father Doutrelingue of the Congregation of the Mission, pastor at Cahokia, a village in Illinois. He had been depriving himself of food that he might provide a school where his parish children could be taught



their religion. The Bishop said a house had been prepared for the sisters there and one at the town of Carondelet six miles from St. Louis.

The party with Bishop Rosati left New Orleans on March 15, on the river steamer "George Collier." The trip up the Mississippi was to last ten days. They reached St. Louis on the evening of March 25, and were taken to a hospital conducted by the Sisters of Charity of St. Vincent de Paul. Enroute they visited the Cathedral, whose classic beauty both surprised and delighted the weary travellers. The Cathedral and the chapel of a college conducted by the Jesuit Fathers were at the time the only churches open to the public. There were four communities of religious women in the diocese: the Sisters of Charity, Sisters of Loretto, the Visitandines and the Ladies of the Sacred Heart, all except the Sisters of Loretto being French in origin. Two sisters of Charity were caring for a small group of orphaned boys in a log cabin in the woodlands of Carondelet, but planned to move in the near future to a new home being built for them in St. Louis. On their vacating the Carondelet cabin, the Bishop planned that the Sisters of St. Joseph should occupy it.

During the six months of waiting, the sisters studied English, living in a small cottage on the hospital grounds. Because of this necessary delay the first house of the Sisters of St. Joseph in America was opened at Cahokia.

Cahokia has an interesting place in the history of the French settlements in the Mississippi Valley. Situated across the river from St. Louis, it lies only three miles southeast of that city. Yet in the early days three miles was something of a distance. Cahokia is the second oldest white settlement among the five early French villages in Illinois. As an Indian mission in the care of the Jesuits, it dates back perhaps earlier than 1699. At this time there were also French villagers, whose pastors were Vicars-General of Quebec and who received from the French government generous treatment of grants of land; the Commons as the name signified, were granted the villagers for common use. Here they farmed, pastured the animals and cleared the woods for the erection of their farm houses. They were prosperous and happy, and devoted to their Church which also was well treated in government grants. About one hundred years later there came a change. The Quebec priests withdrew, the mission property was sold and the church was destroyed by fire. During this period the people were often deprived of the aid of a resident pastor still their deep grounded faith and the zeal of missionary priests who ministered to them, were evidenced in the piety and loyalty of their descendants. At the time when Father Doutrelingue was appointed pastor in 1831, there were about five hundred Catholics in the village, thoroughly French in their customs, proud of their religion, and leading simple lives. They worked hard on their land and were rather well-to-do.

Some of these Cahokians traced their descent to the early set-

tlers; some were of Indian ancestry; some, the majority, were French Canadian in origin. Farmers, fur traders and trappers, constituted the industrial population.

With the active cooperation of his people, joined to personal deprivation, Father Doutrelingue had managed to prepare a convent and school in a building situated near the Church which was in the centre of the village. Bishop Rosati, as their ecclesiastical head appointed Mother Febronia Fontbonne as superior, with Sister Febronia Chapellon, and Sister Saint Protais Deboille as her companions. Their reception was an enthusiastic affair, "they were welcomed as angels from heaven," when they arrived by boat, at the Illinois landing place. Bishop Rosati and Father Fontbonne were with them, and their pastor and a large group of villagers were eagerly waiting for them. The villagers had travelled long miles on horseback, in wagons and carts, some getting up early to make the trip on foot.

They left St. Louis at nine o'clock on the morning of April 7, 1836. The river crossing and travel through the woody lowlands bordering the river occupied about three hours. When they reached the village their first visit was to the Church. Luncheon was ready in the wide passage way of the rectory, its only dining room. Then Bishop Rosati took them to their new home. The convent was two buildings, one Canadian in type of upright logs, the inside plastered over a base of woven willow branches. The other building, resembling the New Orleans plantation home, was a large frame house, square, with one and a half stories and a large veranda shaded by a broad sloping roof. Their grounds occupied four acres. The 10g house with but one room was used as kitchen and refectory. The larger building provided two class rooms on the first floor; the sisters "convent" was in the second story. The villagers' pride in the institution shows in their title "The Abbey", but the sisters called it St. Joseph's Institute. They were relieved to find that French was to be the vehicle of their teaching and when classes opened thirty day-students and five boarders registered. May 23, of that year records the Confirmation of twenty-nine by Bishop Rosati.

A warm friendship at once developed between the sisters and the villagers who were kindly, generous and devoted to the support of their school. The following year an additional room was built and in 1838 a chapel rose beside the convent. This was built from a fund of three thousand francs which the Countess had sent for use in Cahokia and Carondelet. Mother St. John contributed candleabra and a bed. On the day of the Chapel blessing Sister St. Protais pronounced her vows. Unfortunate factors interrupted this happy state of affairs. Frequently the spring floods of the Mississippi swollen by the rising Missouri river, inundated the area, leaving in their wake malaria and fevers, which caused great

havoc. In the flood of 1844 the sisters barely escaped with their lives. Their health became affected, and the difficulties seemed too great to be surmounted. Twenty years after the founding of this mission the sisters were permanently withdrawn.

In the year 1767 Clement de los de Treget obtained a grant of land from the military commandant of Upper Louisiana, on the west bank of the Mississippi, and erected his own home on the rich low lands near the river. The favorable situation attracted other French homeseekers and a village of log cabins developed rapidly. These cabins, strongly built of the logs and hard wood supplied by the adjacent forest, were proof both against severe winters and the menace of Indian attacks. Within little more than a generation the village reached a population of about two hundred. Called for a time by the name of a pioneer, Prairie a Catalan, it next became Louisburg, and in 1796 its name was again changed, this time to honor the last Spanish Governor-General of Louisiana, Baron de Carondelet. Its Spanish origin explains the pronunciation or the final letter "t" in the name Carondelet. Some St. Louis wit had nicknamed the village, "Vide Poche" (empty pocket) and this name stuck through the early years. Vide Poche it was commonly called in 1836 when our first little band of Sisters came there to help spread the kingdom of God.

At this time its villagers, several hundred in number, were living some in well built log cabins; some in small houses of native stone, bordering the Commons or spread along the bluffs and lowlands bordering the Mississippi. Many of these were woodsmen, who added to a meagre income by cultivating small strips of the common land, of which each farmer was allowed a share.

The Church of Our Lady of Mt. Carmel, built in 1818, was on the higher bluffs. A small cemetery and a two roomed rectory adjoined the church, while near it on the other side was a small log cabin of the Sisters of Charity and their orphan boys.

On September 12, 1836, Sister Delphine and Sister Felicite moved into this humble log house, making it the cradle of the establishments of the Sisters of St. Joseph in the New World. Bishop Rosati chose Sister Delphine as Superior. At the time she was twenty three years of age. Though younger than the two other members destined to make up her little community, the Bishop had noted her prudence, judgement, and piety. Events proved the wisdom of his choice. Arriving at the rectory in late afternoon their pastor Father Edmund Saulnier entertained them with a supper of bread and cheese, and led them to their convent. Though this was a bare log cabin, containing one small bed and table and several rough chairs, it occupied a commanding site on a bluff, with unobstructed view of the majestic sweep of the Mississippi. The first floor provided two fairly large rooms. There was an attic above, the only

access to which being a ladder against the outside wall, with a window for its entrance. A one roomed shed had been the boys' class room, and another shed had served for a kitchen and store room. The sisters had brought a small supply of bed clothes, and at first slept on straw-filled ticks, laid on the bare floor. They saved the little cot for Sister Saint Protais who was ill at Cahokia, but was to join them as soon as she could travel.

Their pastor lived in extreme poverty, still was able occasionally to send them a little food. He had warned them that they would have to look out for themselves, which they immediately proceeded to do: by hard work and strictest economy aided by kind hearted neighbors, they warded off starvation. Father Fontbonne discovering their dire need, sold some valuable vestments and other articles he had brought from France, and gave Sister Delphine the money received, thus relieving their most pressing necessities. The Bishop provided them each with a woolen mantle made especially for them, as he said their habits were too light for the approaching winter, when the church would be very cold. He regretted not coming oftener to visit them, but said the six miles of road made rough walking, and he could not afford to buy a horse. On the first day of school, September 19, twenty pupils appeared, co-eds, who were told to return in the afternoon bringing a box, or stool or log for a seat, as the sisters could provide no equipment. Because of their parents' poverty, wood or provisions were to be offered in lieu of tuition. Their first boarder was the daughter of Madame Pourcley, a woman of some means. It was she who gave the produce of her apple orchard to the sisters, a most acceptable addition to their meagre fare. Two little girls were next brought by their widowed father. His wife had died and he could not care for his two little daughters but he promised to contribute what he could scrape together for their support. Then came two orphan girls from St. Louis.

That first winter was one of extreme hardship. Chinks between the logs let in the rain and snow, especially in the attic, where the girls kept their bedding during the day, bringing it down at night to the classroom. The passage-way between the two down stairs rooms, was the refectory for both sisters and the children. The second room did duty for a parlor, living room and oratory. Yet of this first winter away from their comparatively comfortable convents in France, Sister Saint Protais writes in her diary, "We were happy in our poverty and Providence did not leave us without consolations."

In May of the following year, word came from France that Sister Celestine Pommerel and Sister Saint John Fournier had left for St. Louis. These were the two who were being prepared to work among the deaf mutes. With them Mother Saint John was sending much needed supplies. Instead of the ordinary six weeks allowed for their journey, three months elapsed, with no news, so they were



given up as lost. Early in September, after delays from storms from turning off their course and other reasons they finally reached St. Louis. Bishop Rosati as well as the sisters had given up hope for their safety, and when they were announced he suspected that they were imposters. Weariness, the strangeness of their surroundings, and their reception by the Bishop seem to have made them forget to present Father Cholleton's letter of introduction. Finally convinced, by their ability in the sign language, he gave them a welcome. After a delay of several days, he surprised the community at Carondelet, by sending them two sisters whom they had mourned as lost at sea.

Amidst general rejoicing and thanksgiving they were given at last a hearty loving welcome and the trunks from Lyons, with clothing for both Sisters and children, as also beautiful chapel supplies came literally as a God send.

Shortly after this, the first American postulant was received. Miss Anne Eliza Dillon, who had been the instructor in English of Sister Delphine and Sister Felicite at the Sacred Heart Convent. Though coming from a wealthy home, she admired the spirit of poverty and missionary zeal of her two sister pupils. She had received from the Ladies of the Sacred Heart a finished education both in English and in French, and after obtaining an unwilling consent from her father she applied for admission to the novitiate at Carondelet. She received the habit the following January, being given the name, Sister Francis Marie Joseph. The life of this fervent young religious was a short one, less than six years after her reception this first American novice was the first of the community to die. Never strong, a cold contracted during a rain storm developed into tuberculosis. God was satisfied with her sacrifice and called her early to her reward. Her loss was great, and her memory through all the years has lived in benediction among her community.

As those early years passed there was a constantly growing need for expansion both of living quarters and school. In 1840 Mother Celestine Pommerel, erected a "modern" house, not of logs of the "ancient" type but of brick raised on a ground floor built of stone. This made three stories, providing adequately for the present needs. Generous contributors aided the work, and the completed building at first called "Madame Celestine's School", later developed into St. Joseph's Academy. Frequent additions to this original, designed and carried out by a well organized architectural plan, resulted in the commanding structure that forms the Mother House of the Sisters of St. Joseph of Carondelet. Blessed in its traditions, faithful in the preservation of its archives, enriched with a treasure of relics, the gift of His Holiness Pope Pius IX, The Mother House is a cherished memory for those who have known it, a cherished hope for those whose visits are yet in the future.

*(To be continued)*



## "—and One to Come to My Party"

By A PROBATION OFFICER

Ann V. DeVere, An Alumna

I knew all about Jim long before I met him; how his own parents had rejected him for most of his seven years; how he had lived in foster homes and institutions because there was no place and no love for him in the transitory homes of his father and mother; how he had received the name of being a problem child. I was not prepared, however, for this lovely, soft-eyed boy with gloriously black and curly hair. He greeted me politely but cautiously, as though he feared a rebuff before he would be given a chance. Yes, he was defensive and showed his lack of trust in grown-ups in many little ways but soon he began to put out a few feelers and noted my reaction to them with a well-practiced eye. He told me with some braggadocio that he had had all of three mothers and four, actually, fathers and they all wanted him to live with them but he was going to take his time making up his mind which one he liked best. Of course, I was still a stranger so while he had to tell me that his "real" mother had not come to see him for several months, he was very careful to offer many polite excuses for her lack of apparent interest.

But I grew to know Jim very well during the days that followed: we visited together often as I wrestled with the involved case of human greed and inhuman meanness in which he was an innocent and bewildered pawn. And as he unfolded to me his secret griefs and fears, his childish small sins and his tiny glories, tucked deep away, so he grew in closeness to me and accepted that I believed in him and that we together were going to plan his future.

Eventually, the day came when I was placing him in the institution that had been selected by the court. He was enthusiastic about his new home, but the parting was hard. I remembered he had admired a St. Christopher medal on my key-ring so it became a going-away present and, I must confess, a little gambit for our next interview. He made quite a ceremony of attaching it to the collection of medals he had on a chain around his neck.

As days passed and other cases came and went, I received reports on Jim's new life from the social worker at the institution. Then, one day, as I was clearing my desk I came across a penny post-card with a wobbly printed "Dear Mother. Please come to my party, JIM". I hastily checked up to see if the message were really meant for me and, incidentally, where, when, and what something was going to happen. Yes, I learned, the invitation was for me. Yes, he had invited me because he just knew I would come, because I loved him and a guy has to have a mother at his parties.

And as easily as he added my medal to his collection, I was added, a fourth mother, to his starved little heart.

## Poems

By Sister Marie de Lourdes

### ST. ANNE'S LULLABY

*Lullaby, now close your eyes  
Little Rose of Paradise  
In the curve of mother's arm  
Wide-eyed cherubs feel your charm*

*Close your eyelids soft as silk  
I will give you honied milk  
Honey hived by yellow bee  
Symbol of your purity*

*Lullaby, my little doe  
Even now you seem to know  
Secrets angels fear to sing  
Little cradle of a King*

Chorus:

*Luly luly  
luly leen,  
Little Queen*

### THE WILDEST RIDE

*"Stop!  
Rider of the swift-hoofed horse,  
Stop!  
Whence? Whither?  
Stop!  
Your name!"  
But the gate clanged to  
As the rider shouted back:  
"My name?  
Youth.  
Whence?  
The city of NOW.  
Whither?  
I know not.  
Ask my steed; his name is  
Passion."*

## — COME QUIETLY

*I love the last slow swinging  
of slender willow spray  
set swaying by a bluebird,  
just lately flown away;  
the sliver-green, green-silver  
of the turning poplar leaves  
that swing two-toned on purple stems  
when kissed by passing breeze;  
the soft descent of a summer mist  
on the face of the golden-rod;  
the last blue leap of a candle flame  
on the altar of my God.*

## THE MAGDALENE

*She fell  
Prone at His feet,  
And washed them with her tears.  
Two thousand years of Magdalenes  
Still weep.*

## PRAYER IN PROSE

*Were I a poet I would sing my prayer  
To God in rime and rhythm, and say, "There,  
Oh God of Hosts, accept this splendid song  
Quite perfect in its form and not too long;  
It can be set to music and the choir  
Will send my splendid masterpiece the higher."  
But since my prayer must be expressed in prose  
I kneel here with the multitude of those  
Who sing not, but who bow their heads and say:  
"My dearest Lord, please teach me how to pray."*

## LUKEWARMNESS

*"What caused these wounds?" I asked the cherubim  
That guard the body of Christ, crucified.  
"Your wicked deeds, your base iniquities,  
Your evil thoughts, your vanity, your pride."  
"What caused the furrows in His blessed cheeks?"  
"These lines up on His sacred countenance  
Were kerfed," the foremost angel said,  
"By the slow saw of your indifference."*

# The Forgotten Educational Institution

## *Some Points for Thought*

By Sister M. Hortensia

The primary educational institution both in the order of time and importance is the home. The school is a supplement to the home, not a substitute for it, and so, when guidance programs which began to fill a particular need for the education that some homes were failing to give, have grown into such elaborate proportions as clinics, reaching a larger and grander scale as they extend into the higher levels of the educational ladder, one pauses to take cognizance of the situation.

The first question that occurs is, "Do we need these guidance programs?" The complexity and insecurity of present day life brought about by wars, interrupted education, laws compelling continued education for all pupils before well-thought out plans for implementing such laws had been effected, and finally, conditions arising from not only broken homes but also from the impact that changing socio-economic factors have had in weakening the bonds of interdependence among the members of the family group,—all point to the necessity of schools having guidance programs. However, in the opinion of the writer, these programs are a crux, temporary in nature, expedient measures for society's ills. The Catholic way in education ever works with the adjustment of the individual, but with eyes whose vision, fixed on Eternal values, takes the long-range view. It examines and treats the roots of the evil, in order to lessen the number of adults and near-adults who are becoming an increasing burden on society and the school. Remedial work is sapping too much of the vital energy of an institution which is established to *supplement* the home and is only *one* agent in the total development of the child.

The second question that presents itself is, "Where and when does the guidance program begin?" The answer is, "In the home, and in infancy." So important is this first period of a child's education that authors should include these years when expressing their educational systems numerically and write 6-8-4 and 6-6-3-3; it is in the hope of justifying the placing of these years as an essential part of the educational ladder, and of facilitating the articulation between the education given at home and the early school education that this paper is being written. The considerations will center around two thoughts, viz., "What is education?" and, "What are the educational achievements that allow Johnny and Mary to *pass* into the second period of their education, the first grade?"

Granted that the home is the child's first school and that the education begun there is the essential first step to the formal education carried on later in the primary school, then the princip-



les, concepts, and objectives of that education must be in harmony with those underlying all Catholic education. "The father is the principle of generation, of education and of discipline and of everything that bears upon the perfecting of human life", says St. Thomas Aquinas. Leo XIII in *Sapientiae Christianiae* states that "the education and instruction of the child be in accord with the end for which by God's blessing it was begotten". Pope Pius XI in *Divini Illius Magistri* develops the above principles as he defines this end: ". . . since education consists essentially in preparing man for what he must be and for what he must do here below, in order to attain the sublime end for which he was created, it is clear that there can be no true education which is not wholly directed to man's last end, and that in the present order of Providence . . . there can be no ideally perfect education which is not Christian education." And again, "Education is essentially a social and not a mere individual activity," therefore, ". . . It must be borne in mind also that the obligation of the family to bring up children, includes not only education that is religious and moral, but physical and civic as well." Rev. W. F. Cunningham, C.S.C., has formulated a definition of education based upon these directives in regard to the process of education with the aims that it is hoped this process will realize: "Education is the process of growth and development whereby the individual assimilates a body of knowledge, makes his own a group of life ideals, and develops the ability to use that knowledge in the pursuit of these ideals." What, then, in accord with these Catholic ideals of education, is the contribution of the home toward the total education of the child? Or to make our problem more concrete, what has the first grade teacher the right to expect the child to know who is presented as ready to "pass" into that grade?

Education in the home is divided roughly into two periods which for convenience sake we will call grades "A" and "B". Grade A is the period of infancy which extends to the third birthday; grade B is the pre-school period and terminates at the child's sixth birthday. All education is continuous but at different stages of maturity a child's "readiness" for certain aspects of his education makes that particular period a more opportune one for developing particular learnings.

Grade A is a period of habit formation, sense perception, a knowledge of the Baby Jesus and the Christ Child and simple prayers, and of learning to obey. By the third birthday the child should have acquired:

1. Habits of control of bodily functions; a regular schedule for his activities; social behavior through a use and understanding of the meaning of "please," "thank you," "excuse me" and other simple expressions that teach the natural virtues and obedience.

2. Sense perception should be as keen as it ever will be. Light and color, shape, size, form, and to some extent distance, should not only be recognized by the child, but through the guidance of the parents one word identification of these perceptions should be part of the child's vocabulary. As the child grows older perceptions of texture and temperature can be added to the above.
3. Concepts of God, the Baby Jesus, and the Christ Child, can be given through the parents' instruction, and with the aid of charming picture books and stories, of which there are so many today.

The child understands a great deal before he acquires the vocabulary necessary to express his ideas. The development of sense perceptions is a work upon which parents cannot spend too much time. "There is nothing in the intellect which was not first in the senses" and the entire mental content for future years depends upon the correctness of sense perceptions. In order that the child make proper use of his senses he must have abundant opportunity for exercise as well as suitable guidance during it. In regard to social behavior and obedience, too often, either due to a mistaken idea in regard to a child's ability to understand or a foolish parental love, parents think that a child will outgrow vicious habits. Children are not born with habits, they form them, so a disobedient child is to be pitied for it has lacked a parent's guidance and been permitted to form an unnecessary habit which becomes increasingly difficult to overcome as he grows older and becomes more practiced in his undesirable behavior. A child was made for love and loves naturally; the motivation of love for the Christ Child and God dwelling in his little soul through the grace of Baptism is a strong inspiration in helping the child to be sorry for and try to correct his faults.

Grade B is a period in which the knowledge, habits, and skills that are more closely associated with formal school work are developed. It is the basic formative period of life and the family, with strong physical, moral, and emotional bonds, is the vital environment for mental health. Parents have in these joyous pre-school years the privilege of making a genuine contribution to their child's future development. Parents who accept their role as educators will proudly present to the first grade teacher on the first day of school early in September, a pupil who is adequately prepared for his grade level in terms of the following achievements:

1. Mentally, a child who is capable of:
  - a. distinguishing *differences* in size, shape, color, sound, weight, temperature and texture
  - b. has control over his imagination and love of dramatizing to the extent that he distinguishes between *actual* and *wished-for* experiences.
  - c. a rote memory that has enjoyed and retained a number of interesting experiences which have indirectly provided wholesome food for the imagination

- d. a basic education in the use of judgment and reason acquired through sand play and block building and demonstrated in his selection of materials deciding what to do first, and his ideas in the use of materials.
  - e. continued voluntary attention, which, coupled with his *how* and *why* questions, indicates that he is ready for school work
  - f. a vocabulary ranging from 700 to 2000 words, the extent being dependent upon differences in intellectual capacity and environmental opportunities
  - g. pronunciation that has lost all traces of infantile enunciation
2. Morally, a child who has:
- a. built up moral habits of regularity and moderation
  - b. acquired a start in the knowledge of what is right and what is wrong
3. Reading interests—the enjoyment of good literature is an art. The child acquires this art through many happy experiences with books and stories. A variety of well-selected and interesting stories should have been read to the child laying the foundations for reading-readiness, as well as for permanent reading interests. Jingles and nursery rhymes; simple animal, fairy, and nature stories; stories of the Christ Child and the Saints are a few suggestions of types. Too, the children should have their own lovely picture books to handle, as for instance, *A Child's Grace*, *Make Way for the Ducklings*, and *The Little House*.

Christian education is a way of life. Basic to it, permeating every part of it, and motivating all of it, is the child's religious education. The natural and supernatural virtues are acquired together. The child's prayers, his concepts of God the Creator and of authority, his love and imitation of the Christ Child, are the inspiration and motive for practicing the natural virtues of helpfulness and courtesy in the home and Church. Habits are fixed ways of reacting and are learned by repetition. They lead to right ways of thinking, feeling and acting, and so before entering school, as many good habits as possible should have been practiced to the point of naturalness.

These early years of a child's life are too precious to be entrusted without grave necessity to a formal school. The school is a poor substitute for the home, but a wonderful supplement to it. Once the parent-teacher has experienced the joy of building the child's early education he will be reluctant to relinquish the privilege to any one else, and if all through life he continues to guide his child by cooperation with the teachers in the school proper, through prayer, consultation and moral support, guidance clinics and school guidance programs will be gradually reduced and assume a more normal place in the education of the whole child.

## Everybody Goes to College

By Sister Timothy

Yes, everybody goes to College and is confronted almost immediately with the problem of choosing a field of particular interest in the pursuit of an all-engrossing subject—his major.

All subjects in a curriculum should in a sense interpenetrate, even if this interpenetration be shown only in the awareness and opportunity of all students to cooperate and show respect for the rights and interests of particular groups not included within their field of study. Knowledge according to Saint Thomas is useless without Charity. He also says that to want to know something just in order to know it is mere curiosity; to want to know in order to have the reputation for knowing is vanity; to want to know in order to profit from knowing is avarice; to want to know in order to improve is prudence; but to want to know in order to improve others is charity. Therefore students should be possessed of the desire and ability to utilize their knowledge toward salutary purposes.

Education is significant only in so far as it affects behaviour. Along with knowledge should go a similar concern to acquire proper attitudes and appreciations because these are far more influential in determining conduct than are the outcomes of knowledge and information. Consider here the influence of the Fine Arts. Fine? Yes, they are not the so-called "useful" arts. Of course I would say fine, aesthetically beautiful, and more useful. But then, I am prejudiced in their favor. Students are often prejudiced in disfavor which is usually a "looking down on something they are not up on." It is unfortunate when an overcrowded list of required subjects necessitates the placement of the Fine Arts as electives.

The Fine Arts are not luxuries but emphatic expressions of what makes an education worth while. They are sources of rest and refreshment, enjoyment and pleasure in: color, contrast, beauty, unity in variety, form, balance and climax. Saint Thomas speaks strongly on the subject saying that art is a fundamental necessity because no man can live without pleasure, and that one who is deprived of the pleasure of the spirit goes over to the pleasure of the flesh. The moral value of proper enjoyment is clear. A man is better or worse according as his aesthetic values are greater or less.

Taste, or the capacity to receive this spiritual beauty can be developed by education and instruction, greatly so by the study and rational explanation of works of art. It is obvious that their influence upon morals and a better society will lead to the fine art of successful living.



## Alumnae Notes

MRS. TIMOTHY KELLY (Jacqueline Fletcher '48), died June 16th at St. John's Hospital, Santa Monica. Jackie during her four years at the Mount endeared herself to all, both faculty and students with whom she came in contact. May she rest in peace.

The Alumnae express sympathy to MRS. DUNCAN KELLY (Margaret Donovan) for the death of her mother, in earlier years a loyal and active member of the Guild.

The scholarships offered by His Excellency Most Rev. J. Francis McIntyre to Social Welfare Majors, and providing for one year of graduate study were won by CONNIE RODEE and GLORIA PADILLA. Gloria also won the \$100 award offered by His Excellency for the best paper on a subject in the field of Apologetics. GLORIA PUTMAN received honorable mention.

BETSY KNIERIAM had plans for attending the library school of the Catholic University of America at Washington, D. C.

JOELLA HARDEMANN through a scholarship, which she won, is working for an M. A. at Iowa State University. Joella has already won further recognition.

JEAN RUSSELL KINNEY has gone with her husband to South America. A banana plantation is in the offing.

GLORIA NITRINI shortly after her graduation in June was married to Mr. Richard Stoeffler.

MARY CLARE O'BRIEN, GLORIA PUTMAN, MARY ALICE OTT, AZILDA CHARBONNEAU, MARIANN MUNNEMANN and ERICA ORTH plan to return to the Mount to work for the secondary credential.

MRS. JOHN LAWSON (Mary Dolores Flynn) keeps busy with a nine months old daughter, Lynn Marie.

Our Alumnae Chapter in San Diego reports interest and successful organization.

Mr. and Mrs. JACK SCANLON (Kathleen Trounce) with "the girls" DEIRDRE and GAIL, also Mr. and Mrs. RAY APPEL (Maureen Trounce) vacationed during July, at La Jolla.

MRS. R. BAILLIFF (Genevieve Escallier) and her husband are remodeling antique furniture for their new apartment in San Francisco.

MRS. J. ALONZO (Patricia Wright), also living in San Francisco, is the happy mother of three.

MRS. R. MATHISON (Peggy Kiefer) reports their joy in their second child.

MRS. SAM TAYLOR (Lois McDonald), husband and baby, Timothy, are living in Santa Maria.

KAY CONNELLY, HELEN CRANE, and MARY IRENE VUYOVITCH visited GLADYS TRASK in Hawaii during July.

MARGARET THALKEN is still in France. She has visited some of Europe's famous shrines including Fatima, Lourdes and Rome.

CAROL GALLAGHER was married July 29, to Mr. Will Pope.

MR. and MRS. KNOELL (Margaret O'Connell) are happy to report the third addition to their family, another boy.

MRS. D. THOMPSON (Zan Joyce) and little son, Timothy, enjoyed a visit to the Mount and a swim.

WINIFRED CALLOWAY had a wonderful ten day visit, during the summer, in Mexico City.

Genevieve DeGrood, now MRS. GEORGE J. GORCIAK JR., received her degree in June. Rome was their chief objective on the wedding trip.

MARY DOLORES BUCKLEY accompanied her aunt on a Holy Year tour sponsored by the League of the Sacred Heart.

ALICE KRAEMER, MARIAN TRIPENY, and MARY DECOURSEY also enjoyed the privilege of the Holy Year Tour to Rome.

PATRICIA MURPHY has applied for a teaching position at Klamath Falls, Oregon.

MARY CONNOLLY is engaged at the Clinic in Cancer Research in the office of Dr. Pollia.

MR. and MRS. THOMAS THALKEN (Ann Hall) have taken up residence in Georgetown where Tom has enrolled in the diplomatic school. Their little son is now four months old.

BARBARA BARNES is teaching English in a Catholic School in Mexico City. Barbara's contributions to Inter Nos should continue.

MARY JENSESH has entered the novitiate of the Daughters of Jesus and Mary.

MARY ANN DURKEN, in addition to working for a teaching credential at the Mount, has been teaching kindergarten in the city school system at Manhattan Beach.

NELLIE JANSEN had been engaged as a teacher at St. Brendan's, nearer her home than her last year's assignment at St. Eugene's.

MR. and MRS. RALPH BRUNEAU JR. (Lois O'Connell) will go to Ohio University in Athens, Ohio, in September, where Mr. Bruneau has a teaching fellowship in art. He also won the Jacques Gold Medal of Fine Arts at Notre Dame for 1950. Lois showed a decided talent for creative writing while at the Mount. Inter Nos asks for copy.

"The Living Fountain: The Story of Mother Saint John Fontbonne," by SISTER MARY DOLOROSA MANNIX, illustrated by SISTER FRANCIS LOUISE RUSSELL, is now available. The price, postage prepaid is \$2.75.



